# Dancing Star

Vol. No. 9 August 1951 Fifteen Cents

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INFORMAL PUBLICATION DEVOTED TO THE ART OF DANCING

# NEWS BRIEFS

**Johnny Mattison** is hard at work setting an act for **Blackwell Gunn**, an up and coming young dance stylist from Georgia.

●

**Harriette Ann Gray** will instruct classes in the Contemporary Dance during July and August at the **Perry-Mansfield School of the Theatre & Dance** in Steamboat Springs, Colorado. College credits are available.

●

**Louis Da Pron**, Hollywood dancer-director, whose TV show, 'Soap Box Theatre' can be seen weekly over the ABC network, has been busy setting new dance routines for Marge and Gower Champion to perform in their latest picture, 'You Were Never Lovelier.' Other Da Pron proteges are Doris Day, Donald O'Connor

●

**Jack and Eileen Cione** presented the world famous Hindu dancers, **Sujata and Asoka**, in a dance concert at the Central Auditorium in Phoenix, Arizona on July 29th.

●

**Mejito Pulido**, a former pupil of **Margaret Ketchum** is now on a concert tour with the **Triana Troup**. It was Mejito who doubled in the 'Valentino Story' for **Pat Medina**.

●

The San Francisco Ballet School under the direction of **Harold F. Christensen** is holding its Summer Session from July 9 through August 31st.

**Mr. James Graham Lujan, one** of the new directors of the San Francisco Ballet Company, will lecture on THE HISTORY OF THE THEATRE AND THE BALLET.

Mr. Lujan's survey of the Theatre will embody a thorough

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ON THE COVER:
M.G.M.'s talented Jane Powell

★ DANCING STAR ★

| | |
|---|---|
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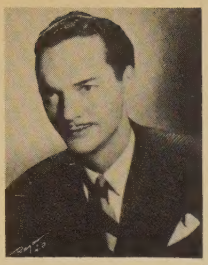
ADVERTISING RATES ON REQUEST

# Dance Lines

by Gordon Keith



## REMINISCING

(CONTINUED FROM THE JULY ISSUE.)

If our memory serves us, we waited the better part of the day for some one (anyone) to enter our studio that opening day. To while away the time we played the phonograph and reread our advertisement in the local paper. The latter we did in an effort to reassure ourself that we had actually announced our studio opening to the public at large. As the hours dragged by we grew less and less confident of our future as a dance teacher. And then it happened...

We were seated dejectedly at our desk when we heard the welcome sound of feminine footsteps in the hall. Quickly we stepped into the teaching room and put on a record. Then, after what seemed ages we returned to our combination office and waiting room to see a buxom lady standing impatiently by. With what we hoped was a surprised air we inquired as to whether she had been waiting long.

After answering in the negative she said that she was from out of town and wondered if she might take a lesson. Reaching for our appointment book we proceeded to study its blank pages pensively. Then quite calmly we stated that we were sorry but we were booked for the next two hours, but if the lady would

(Continued on page 14)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# DANCER SAYS REDS STIFLING TALENT IN CHINA

SAN FRANCISCO:

China's Averil Tong, known to many as the 'Martha Graham' of China, says that the Chinese theater is 'faring badly' in areas dominated by Communists.

'Its future is very gloomy', she stated.

In San Francisco, from Hong Kong, Miss Tong is taking her small troup of dancers and pantomimists on a coast-to-coast tour.

She said that the Communists have turned the Chinese stage into a propaganda machine.

'In Red-ruled areas of China, theater goers are forced to sit through long speeches for the sake of Communist indoctrination, and at the expense of true art.'

'The result is that talent is stifled because talent can't flourish when actors are forced to distort their lines,' she said.

Miss Tong, who is the ex wife of Ernest Tong, one of the leaders during the Chiang Kai-shek regime, explained that she never accepts bookings in Communist China.

She said that she had also turned down an offer by the British government to tour English possessions because it has recognized the Red Chinese government.

Averil Tong left Shanghai when the Communists took over. She said that the change in government greatly affected that area's cultural life.

'I understand the Russian Ballet is being played more and more in Shanghai now,' she said.

Miss Tong, whose Oriental name is Oy Foo (tender orchid) has started a new school designed to streamline the traditional Chinese dance.

The first thing she did was cut the time of most performances in half.

'Chinese used to have lots of time to sit around in theaters,' she said, 'but they don't now, so you've got to make your presentations shorter and snappier.'

The fast-talking first lady of the Chinese dance said it was time art circles in the Orient began adopting new ideas.

'Rigid classic dances were all right 10 or 15 years ago,' she added, 'but we should start bringing ourselves up with the times.'

'You Americans are too busy and too intellectual to sit through long scenes and chew on watermelon seeds.'

Miss Tong's American tour calls for appearances in San Francisco's Chinatown, Santa Barbara, Los Angeles, Chicago, Detroit, Boston, New York, Washington and Havana.

She is accompanied by her second husband, the Filipino composer, Luis Peralta, and her 10 year old daughter, Medy.

*-CURTAIN-*

'I Love What I'm Doing' from the successful, long-run musical 'GENTLEMEN PREFER BLONDES', with choreography by Agnes de Mille.
PHOTO BY EILEEN DARBY

## DANCER WITHOUT A COUNTRY BECOMES U.S.. CITIZEN

Oleg Tupine, dancer in the *Ballet Russe de Monte Carlo*, can now embrace a flag and say, 'This is my flag and my country'.

It was during the hectic days following the Bolshevik revolution in 1920 that Oleg's parents caught the last ship to leave the Crimea. It was aboard this boat that the now, thirty-year old ballet dancer was born.

His father, a colonel in the White Russian Army ,fled to Istanbul Turkey where his son Oleg was to spend his childhood. As he grew older there were many years of wandering for he traveled under a League of Nations passport.

While touring Mexico with the *Ballet Russe* Oleg met his wife, Clare, who is also a dancer and a daughter of the Hollywood publicity man 'Scoop' Conlon. They were married in Venezuela in 1945 and the following year Oleg Tupine and his wife came to Los Angeles where he took out his first citizenship papers.

On May 18th of this year Oleg Tupine along with 150 other new citizens took his Oath of Allegiance. 'I feel like a new person,' he told reporters, 'now I really have something to live for.'

-Olga Salata Reh-

# TEACHERS and DANCERS in the NEWS

THIS COLUMN IS OPEN TO ALL TEACHERS AND DANCERS. If you have a newsy item send it in, we may be able to use it. Keep the news coming, but please keep your items short. (We reserve the right to edit all copy.)

## DANCER'S PASSPORT REVOKED

Egyptian nautch dancer, Dawlath Soliman, now appearing in a London night club, had her passport revoked because: 'She has disgraced a Moslem Oriental country by wriggling in front of Buckingham Palace.'

## PARISIAN BALLROOM TEAM TO MAKE U.S. DEBUT

Darvis and Julia, novelty ballroom dancers, will make their American debut in December at the reopening of the 'Latin Quarter' at Miami Beach. They have been set for 44 weeks at a round $2,000 a week. The team is currently featured at the London Casino. Prior to this they headlined at the Bal Tabarin, in Paris.

## UN FILM DIRECTOR TO FILM BALLETS FOR U.S. TELEVISION

After giving up his post as UN film director, Jean Benoit-Levy is at work in a French TV studio filming a series of ballets for U.S. and French televising. He has organized a special ballet troupe for the pictures called, 'Ballets of France,' with Leone Mail doing the choreography. Janine Charat, Miskovitch, Serge Penaut and Penetti have the dance leads.

Most of the ballets are new. Musical scores are being done by Jean Weiner, Richard Blareau and Janine Rueff.

## $150,000 SUIT OVER HULA SCENES

An injunction against further showing of the RKO, release 'Kon-Tiki' in a suit seeking $150,000 damages has been filed in Superior Court for Mrs. Arlette P. Reasin, of Tahiti. Mrs. Reasin, a native Tahitian, married to plantation owner John Russell Reasin, claims she was shown in the picture dancing the Hula without her permission.

The plaintiff charges that when the six Scandinavians, headed by Thor Heyerdahl, landed in Tahiti in 1947 on their raft Kon-Tiki, she and her husband entertained them on their plantation. She was asked to dance the Hula for them. This was filmed, but no authorization was given, suit contends, for this to be used commercially.

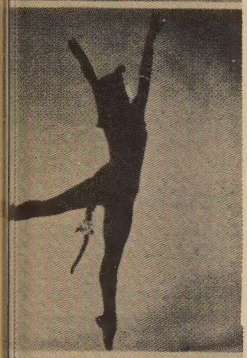
## ISRAEL TOUR SLATED FOR N.Y.CITY BALLET COMPANY

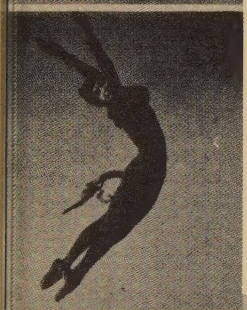
The New York City Ballet Company will be the first U.S. classical dance troupe to tour Israel.

The troupe, along with Lena Horn, will appear under sponsorship of Gillon and Ginzburg, of Tel Aviv, oldest impresarios in Israel. For 28 years this firm has been in the concert business.

The N.Y.City Ballet Co. will depart on its continental European tour next Spring. The the troupe will be made up of approximately 60 people. They will give 18 performances, six evenings and three matinees a week for two weeks.

(Continued on page 11)





# Kitty Ballet

In between rehearsals of the weekly James Melton *Ford Festival* Choreographer Catherine Littlefield and Ballet Shoe Manufacturer James Selva, whose hobby is training animals, decided to teach a cat to dance. They borrowed Thanatopsis, television's feline actress, and soon had her assuming regular ballet positions.

Mary Alice Bingham, featured ballerina on the weekly NBC-TV telecast, was called on to imitate. She found it easy to do the same steps that the cat performed since most ballet positions are copied from the natural walk and leaps of the cat family.

1. SOUX-SOUX—Mary Alice gets up on her toes and arches her back as she proves herself a copy cat.

2. SAUTE ARABESQUE—Both the dancer and the feline gracefully leap off the ground as they do this step.

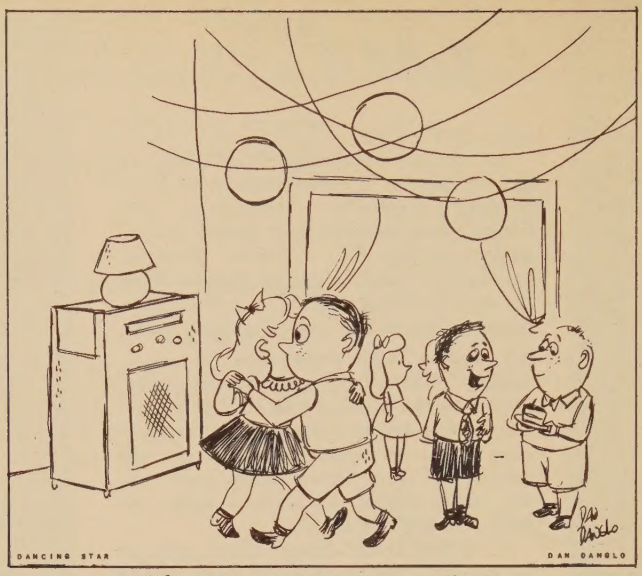
3. PAS DE CHAT—Translated into English pas de chat means the step of the cat and this seems to come naturally for Thanatopsis.

4. PAS DE POISSON—Mary Alice and the cat look almost alike as they twist into what looks almost like a leaping back-hand spring.

5. PORT DE BRAS—The *Ford Festival* ballerina seems to have an easier time in this position. Perhaps the feline needs another lesson from her trainer, Mr. Selva.

6. RELEVE A LA SECONDE—Up on their toes the girl and cat do an exercise familiar to every neophyte dancer.

(Reprinted by permission of TV Preview--weekly guide for California Televiewers--Oakland and Hollywood, California.)




"SHE'S OLD ENOUGH TO BE HIS MOTHER."

NEWS BRIEFS
(CONTINUED FROM PAGE 2)

review of theatre history, from the dithyrambic Greek theatre to the theatre of Garcia Lorca and Jean Paul Satre. At all times the emphasis will be a perspective of ballet's position in theatre history

●

On Sunday, July 1, the Minneapolis Civic Opera Association presented the OPERA FAUST. **Mme. Casoria**, from the Mme. Casoria School of Ballet, coached the opera's ballet sequences.

The Lee Dancers, under the direction of **Carolyn Galbraith**, performed a Toe Ballet Dance-Moonlight and Roses.

**Auditions for the Minneapolis Civic Opera presentations will be held in the near future. Interested persons may apply now for participation in any of the following phases:** Music, Voice or Dance. Students in all divisions will be selected on the basis of talent, ability and character. ●

*"Dancing adds graces to the gifts which nature has bestowed upon us, by regulating the movements of the body and setting it in its proper positions."*
FROM RAMEAU'S THE DANCING MASTER 1725....

**DANCERS' BIBLIOGRAPHY**

**Guide To Dance Periodicals,** Volume IV, January 1946 through December 1950, is off the press. Compiled by S. Yancey Belknap, this enlightening guide should prove indispensable to anyone wishing to delve into the world of dance through the written word.
(Available through book stores or direct from DANCE and MUSIC ARCHIVES, 520 West 114th St. N.Y.)

# Index Of Dance Schools

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# PHONY TALENT SCOUTS

*By Frank Rasky*

CONDENSED FROM VARSITY BY PERMISSION

(CONTINUED FROM THE JULY ISSUE.)

The wiles of fake singing coaches are so varied and so fantastic that it would take an article alone to list them all. These unlicensed charlatans have been known to urge their innocent students to strengthen their baritone voice resonance by turning double-handsprings, gargling with secret elixirs, strapping hot towels around their throats, shrieking to themselves under a cold shower, and balancing a phone book on their diaphragms while doing Yogi contortions.

Because advertising agencies and magazines pay as high as $20 an hour for models, an increasing number of college students are entering modeling schools, with the intention of serving as models in their spare hours. Especially does this apply to men students, as a large number have discovered that male models can still be pretty virile fellows. As a result of this potential market, many phony modeling schools have mushroomed.

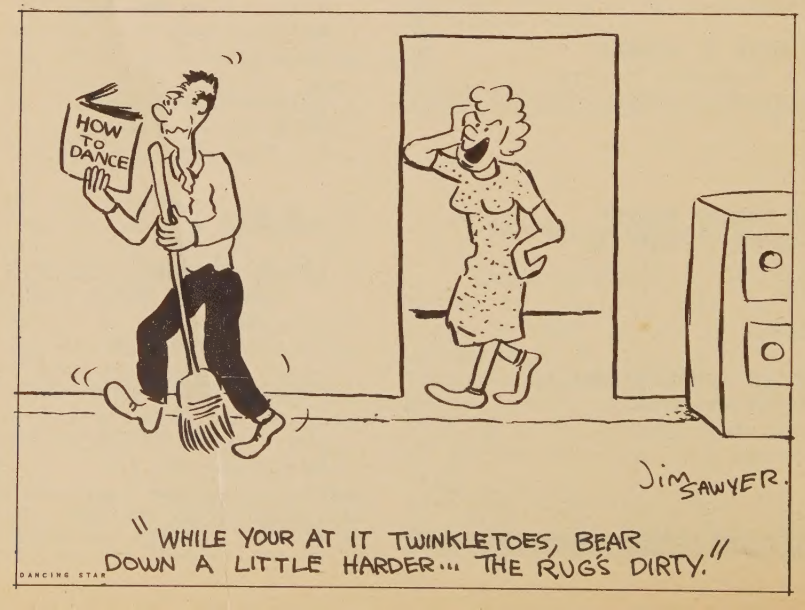
In Boston, one modeling school, which catered to both men and women students, was shut down after the operator was convicted of larceny. The pupils, who had been promised they would "earn while learning," had received not even a hint of employment.

Similarly, the piratical director of a Los Angeles modeling school was convicted recently for impairing the morals of minors. The girl students charged they were expected to pose in various stages of undress for amateur photographers—who hadn't bothered to put film in their cameras!

Robert B. Knight, publisher of the professional models' trade journal, *Hold-It,* says that the latest dodge in the profession is the phony "personal manager." This poseur first strikes up an acquaintanceship with his victims on the campus, at soda fountains, or other habitats of young people. Then he persuades their parents to give him weekly payments, in exchange for which he promises to provide their gifted progeny with his "private contacts" in the modeling field. Unfortunately, his "personal contact list" of photographers and talent agencies is usually cribbed from the business directory of the telephone book.

One racketeer of this breed, accord-

(CONCLUDED ON PAGE 13)



# DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN.

**DANCERS INTERNATIONAL**

Dancers International is now closed to Charter Membership. President, Charley Baker, has requested all members to dedicate themselves to the worthy cause of entertaining the Veterans of Military hospitals and Camps.

* * *

**DANCE MASTERS of CALIFORNIA**

The 30th annual convention of the DMC which was held for five days at the Sir Francis Drake drew dance teachers from far and near. Olga Ziceva, outgoing President, presented the gavel to Vernon Russell, incoming President. Other newly elected officers are Florence Beaudoin, 1st Vice President, and Stanley D. Kahn, 2nd Vice President.

**NEWS ITEMS:** Jesslyn Pearson is off with her new husband on a three month honeymoon in the Hawaiian Islands. Vernon Russell and Bonnie Pedersen eloped to Reno, June 16th. Betty Mae has been ill and it would be nice if the members dropped her a get-well line or two. Alice Zwillinger is leaving August 1st for an Alaskan vacation. Both Amy Powell and Etta Mae Norton infanticipating.

* * *

**ASSOCIATED DANCE TEACHERS of SOUTHERN CALIFORNIA**

The annual convention of the ADTSC which was held at the Hollywood Roosevelt Hotel in July drew much favorable comment from attending teachers.

One of the highlights of the convention was a talk and demonstration by the one and only Eleanor Powell. The association plans to have Miss Powell on its convention staff next year.

Other attractions included a banquet, the obligating of new members, installation of officers (Installing Officer, Honera Griffin, of Brawly), and a floor show with Sujata and Osoka, Dorothy Lee Tifal, Mary Tiffany, Sylvia Stanton and the Smooth Dancers. Charley Baker acted as M.C.

Gladys Bowen, President of the ADTSC, was chairman of activities.



Teachers & Dancers in the News
(continued from page six)

**BALLERINA SIGNS WITH ICE SHOW**

Angela Olive, Argentine ballerina was signed by George Arnold to appear with his ice revue in the United States.

She was formerly a featured dancer with the Alicia Alonso troupe.

---

**CHARLESTON CHAMP JOINS AIRFORCE**

Lee Noble, San Francisco exhibition dancer and former Fred Astaire instructor, has given up his civilian dance career for one in the air force.

Nineteen-fifty California state Charleston champion, Noble is at present stationed at Hamilton Field in Special Services. His job now, is to assist with the training of a new show unit, 'Maiden Flight' which will be made up of Airmen and WAFs. The unit will tour various U.S. airbases, with a possible overseas stint in the offing.

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| 109 | BALLIN' THE JACK | SLOW BUCK |
| | THREE LITTLE WORDS | MED. SLOW BUCK |
| 70011 | I FOUND A MILLION DOLLAR BABY | MED. BUCK) |
| | LILY OF LAGUNA (SOFT SHOE) | |
| 30077 | AND THEN I'LL BE HAPPY (MED. BUCK) | |
| | DARKTOWN STRUTTERS BALL (RHYTHM or STRUT) | |
| 118 | PRETTY BABY | JUNIOR BUCK |
| | LULLABY OF BROADWAY | RHYTHM TAP |
| **117** | **YANKEE DOODLE DANDY** (BUCK TAP)<br>**PATRIOTIC TAP MEDLEY** (MARCH TAP) | |
| 30066 | STARS AND STRIPES | MED. MARCH TAP |
| | COLONEL BOGIE | MED. SLOW MARCH TAP |
| 30099 | SWANEE RIVER | MED. SOFT SHOE |
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| 60022 | CAROLINA IN THE MORNING | MED SLOW RHYTHM |
| | HOT TIME IN THE OLE TOWN | FAST BUCK |
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| 70022 | SIDEWALKS OF NEW YORK | WALTZ CLOG |
| | TEA FOR TWO | SOFT SHOE |
| 80044 | DAUGHTER OF ROSIE O' GRADY | MED. WALTZ |
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— PRICES AND MATERIAL SUBJECT TO CHANGE WITHOUT NOTICE — August 1951

(PHONY TALENT SCOUTS
(CONTINUED FROM PAGE 10)

ing to Knight, took in as much as $1,000 a day from his stable of would-be models. An equally unscrupulous gyp, charged parents $50 each for the inclusion of their sons' and daughters' photos in a 300-page mannequin catalogue supposedly to be distributed to prospective employers. The book was never distributed to legitimate talent agencies. And even if it had been, what promotion value is one photo among 300 others?

To discover how bona fide talent scouts do operate, I interviewed a half dozen. All of them stressed the fact that they *never* demand fees for their services or direct persons to specific talent schools.

It's a rarity rather than a rule, explained Gene Martel, talent scout for Paramount Pictures, for new Hollywood talent to be discovered strolling on the campus or listening to the juke box at the corner ice cream parlor.

The great majority of hopefuls auditioned for movies are experienced people who have spent years apprenticing in summer stock theater, in night clubs, or on the radio.

On the unique occasion when a Hollywood talent scout finds an unusual "type" on his travels, he neither demands an audition fee nor does he audition anyone in his home. He hands the fellow with the striking face or build a card, and then screens him in an office which is clearly designated as local headquarters for a large, reputable motion picture corporation.

"No 'pull,' agent, or talent school diploma is needed for a television audition. Anybody can get a TV audition merely by phoning for an appointment," said Martin Begley, talent supervisor for NBC-Television. "Though most television talent executives are overwhelmed with applicants, they're still looking for promising material. The same routine—absolutely free—also is the practice for radio."

College students who think they could serve as models do not even have to supply their own photographs at reputable modeling agencies. "We arrange to give the test shots free," explained the talent director of a noted model agency in New York City. "Most of the applicants come to us upon recommendation. We audition them, and if they're the type we want for modeling assignments, there's no charge for their training. In fact, we often spend time *unlearning* what an otherwise promising candidate has learned at a 'modeling school.' Actually, there is no specific way to pose. Every photographer has his own pet requirements."

I stood in the casting office of a Broadway producer, Michael Todd, and watched fifty male applicants await their turn to be interviewed for a single minor singing-and-dancing role in a forthcoming Broadway musical production. Every applicant I spoke to had years of training behind him in an accredited voice or ballet school. They all mocked the suggestion that a talent scout could assure them of winning a job in the tough, competitive world of the theater.

The best advice offered by the experts is that if you are approached by a talent school or a talent scout, you should first consult the local office of the Better Business Bureau before signing a contract. Reputable talent organizations welcome investigation.

The entertainment world can always make room for fresh and ambitious talent from the campuses of America's universities. But success comes only to those willing to spend years of toil at a recognized establishment, polishing their talents and gaining experience. You can be sure it requires more than a high-pressure talent scout and "Ten Easy Lessons" before you are ready to step from college to the professional spotlight as the nation's next Jan Peerce, Fred Astaire, Ezio Pinza, Milton Berle, Jerome Robbins or Fredric March.

*-CURTAIN-*

CLASSIFIED ADS

EXPERIENCED DANCE TEACHER WANTS PART TIME TEACHING IN NORTHERN CALIFORNIA, PREFERABLY IN PENINSULA AREA. WRITE LUCILE HUGHES STAHL, % DANCING STAR, 376 ALMADEN AVE. SAN JOSE, CALIF.

# It's a Fact!

**Egypt's** Dancing Dervishes perform their dances in honor of their founder, who himself is said to have pirouetted for four days and nights without stopping in honor of Mahomet.

**The** first Waltz tune appeared in 1670 in a popular song, 'O du lieber Augustin.'

**The** Allemande a medieval German dance introduced about 1600 in France, Spain and England, was a favorite of Louis XIV and Napoleon.

**Aristotle** said: 'Dancers make use of rhythm alone to express themselves without the aid of harmony; for by means of rhythm, accompanied by appropriate action, they can display character, and sentiment and subject.'

'**Romance** only gets in your way. Till you're at the top, men and love are for the birds.' *(The preceding is the advise offered career girls by dancer-actress Yvonne De Carlo.)*

**Casanova**, in describing the *fandango* which he first saw in Madrid in 1767, wrote: 'Each couple, man and woman, never move more than three steps as they click their castanets with the music of the orchestra. They take a thousand attitudes, make a thousand gestures so lascivious that nothing can compare with them. This dance is the expression of love from beginning to end, from the sigh of desire to the ecstasy of enjoyment. It seemed to me impossible that after such a dance the girl could refuse anything to her partner.'

DANCE LINES

(Continued from page 3)

care to come back we would be happy to teach her.

We waited while our only student glanced at her watch and then we heard her say that inasmuch as she had made a special trip just to take a dance lesson she would come back at the appointed time. When she had gone we sank weakly into our chair wondering what had suddenly come over us to make us take a chance on losing our one and only student.

In later years we learned that we were not original in our desire to impress prospective clients with how busy we were. It appears that such tactics are quite often used by young lawyers, doctors and other professionals in the early stages of building a practice. Which only helps to prove that old adage that 'Nothing breeds success like success.'

Oh, yes, our lady returned at the designated hour and we proceeded to give our first professional dance lesson. In later years when we chanced to meet this lady we brazenly told her of the hoax we had perpetrated on her. She smiled and said:

'Oh, I knew all along that you weren't really busy. You see I had been parked for some time in front of your studio and I didn't see anyone go in or come out...'

*-CURTAIN-*

NOTICE TO DANCE TEACHERS!

To introduce our new Classified Advertising Column: INDEX OF DANCE SCHOOLS we are offering a ONE MONTH FREE LISTING in this column with each new subscription to the DANCING STAR.

(SEE PAGE 9)

# laugh lines

TRUGGLING DANCER: (Indignant fter being dunned for his rent) et me tell you, sir, in a few ears people will look up at is miserable hovel and say: Cobalt, the dancer, used to ive here.'

ANDLORD: 'And if you don't ay up by tonight, they'll be ble to say it tomorrow.'

---

ALLERINA: ' How is it that you iss so divinely?'

AP DANCER: 'I used to blow he bugle for the Boy Scouts.'

---

E: 'I'm one fellow who elieves in long engagements.'

HE: 'Oh, a cynical lover, huh?'

E: 'Naw, professional dancer.'

---

st CHORUS GIRL: (Dejectedly) I'm forgetting men.'

d CHORUS GIRL: (Beaming) Me too. I'm for getting couple tonight.'

---

"Say, Frank is cert- ainly getting to be round shouldered."

"Too much study I guess."

"Study, nothing. He's been dancing with too many short girls."

DANCE DIRECTOR: You say you can paint a good portrait of my wife?'

ARTIST: 'My friend, I can paint it so lifelike you'll jump every time you see it.'

---

REFORMER: (Peering down at prostrated dancer) 'So this is the work of rum, is it?'

PROSTRATED DANCER: 'No, sir; this is the work of a banana peel, sir.'

---

HOOFER: 'I don't like the proofs at all. I look like an ape.'

PHOTOGRAPHER: 'Well, you should have thought of that before I took them.'

BALLROOM PATTER

(CONT'D FROM BACK COVER)

Don't ride back on your heels. Keep your weight on the balls of your feet and you'll have better balance.

Don't forget to smile when refusing a dance. Remember that a smile, like sunshine, leaves a warmth over those it falls upon.

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# Ballroom Patter

by David Storm

## ON BEING REFUSED A DANCE

Too many males, fresh from dancing schools, tend to give up asking for dances after they have been turned down a few times.

If you are unable to get a dance after having asked two or three girls, move on to another part of the ballroom. Whatever you do, don't continue to ask one girl after another until you have exhausted the potentials of an entire group.

Keep in mind that no girl likes to be second choice, even as a dance partner. And the chances are that even though a girl might want to dance with you, she too, will turn you down if those around her have.

When asking for a dance, approach your prospective partner in a confident manner. Oftimes it's the first impression that counts.

Another thing to bear in mind if you're a novice on the dance floor is that, not every girl is a good dancer. Therefore, should you experience difficulty in leading your partner, don't pass judgment on your capabilities as a dancer until you have danced with several partners. It may not be your fault.

## DANCE DON'TS FOR MEN

Don't bounce when you're dancing.

Don't use your left hand as though it were a pumphandle.

Don't change steps without first indicating a change with a firm lead.

Don't point your toes toward the ceiling whenever you raise your foot. Keep them pointed down.

Don't clutch your partner as though you expected her to run away. Don't bend her like a willow. Keep a firm hold, but permit her to stand upright.

Don't brag that you've never had a dance lesson in your life. (Chances are your partner will know it after the first few steps she takes with you on the dance floor.)

## DANCE DON'TS FOR LADIES

Don't dance with your feet apart.

Don't try to anticipate your partner's lead. (Wait for it.)

Don't be afraid to take full length steps from the hips and not the knees. (SEE PAGE 15)

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